

DOCUMENT RESUME

ED 240 613

CS 208 189

AUTHOR Ellis, W. Geiger, Ed.
 TITLE The ALAN Review. Winter, 1984.
 INSTITUTION Assembly on Literature for Adolescents, Athens, GA.
 PUB DATE 84
 NOTE 28p.; Advertising has been removed.
 PUB TYPE Collected Works - Serials (022) -- Viewpoints (120)
 -- Information Analyses (070)
 JOURNAL CIT The ALAN Review; v11 n2 Win 1984
 EDRS PRICE MF01/PC02 Plus Postage.
 DESCRIPTORS *Adolescent Literature; Audiences; *Authors; Bibliographies; *English Instruction; *Literature Appreciation; Novels; Reading Interests; Reading Material Selection; Recreational Reading; Secondary Education; Writing for Publication

ABSTRACT

Intended for the junior high school or secondary school English teacher, the articles and features in this journal focus on young adult literature and the adolescent audience. The first article, Zibby Oneal's "Writing for Adolescents: Pleasures and Problems," describes the responsibilities of authors of adolescent fiction, while the second article, "YA Detective Fiction: Nancy Drew and the Age of Technology," by Anita Fisher, explains how the genre of Drew mysteries have adjusted to the computer world. The third article, Lin Buswell's "Rural Youth: The Forgotten Minority," offers a brief discussion and bibliography of novels portraying rural adolescents, and the fourth article by Margaret Sacco presents ways of teaching students to use the "Essay and General Literature Index." Specific prereading, reading, and postreading strategies are suggested in Gerrit W. Bleeker's "Using Young Adult Fiction to Reintegrate the Language Arts." The sixth article, Patricia P. Kelly's "Before 'Teaching' a Novel: Some Considerations," discusses selecting novels for class reading, and the final article, Tom Finn's "A Tale of Two Cities: American Young Adult Fiction in London and Paris," discusses the popularity of American adolescent fiction abroad. Other features include notes from the editor, ALAN's news highlights, and an interview with Gloria Miklowitz. (MM)

 * Reproductions supplied by EDRS are the best that can be made *
 * from the original document. *

ED240613

The ALAN Review

Assembly on Literature for Adolescents — National Council of Teachers of English
Vol. 11, No. 2

Winter 1984

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

X This document has been reproduced as
received from the person or organization
originating it.

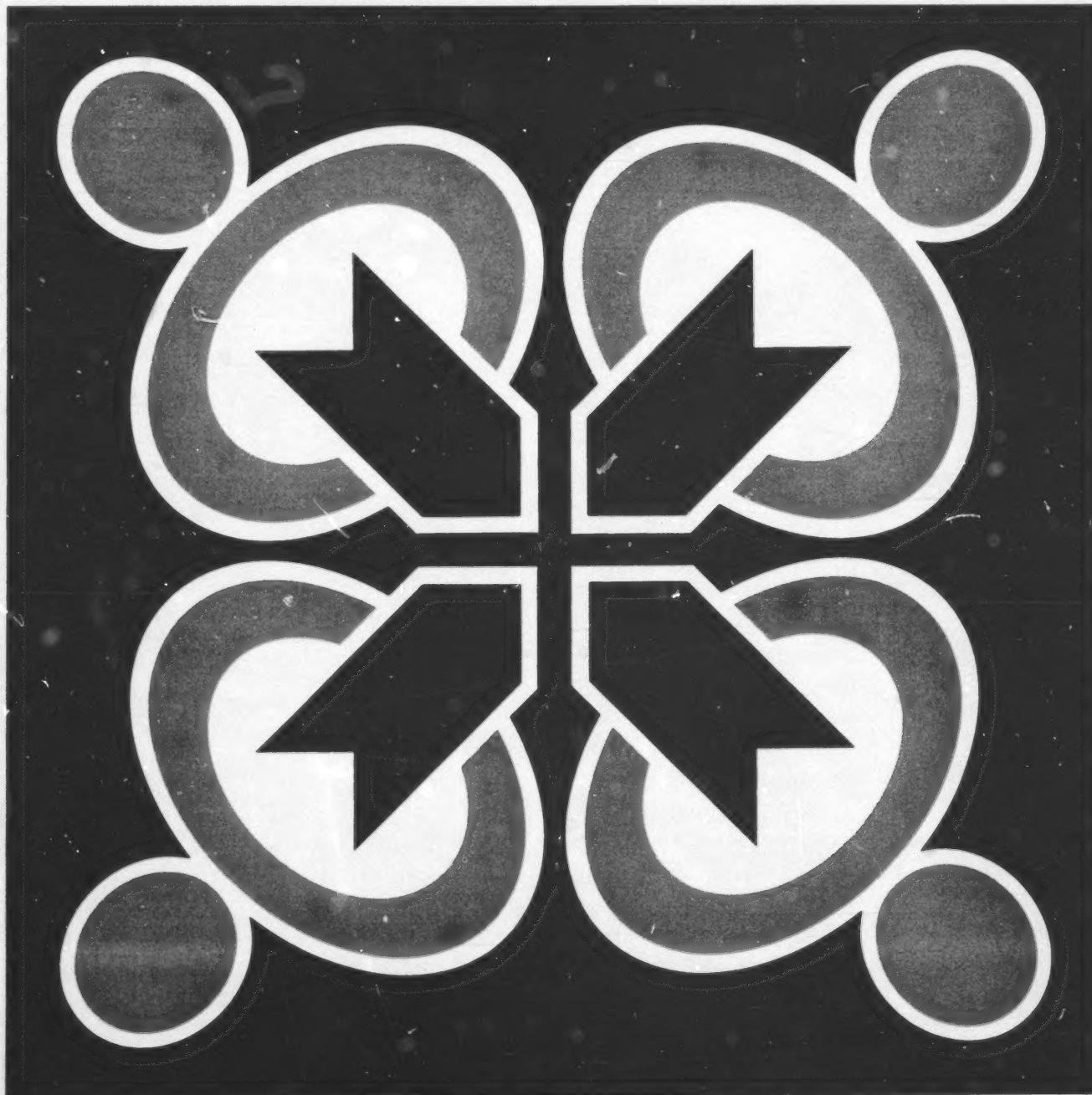
☐ Minor changes have been made to improve
reproduction quality.

• Points of view or opinions stated in this docu-
ment do not necessarily represent official NIE
position or policy.

"PERMISSION TO REPRODUCE THIS
MATERIAL HAS BEEN GRANTED BY

W. Geiger Ellis

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)."



CS208189



OFFICERS

President: Michael Angelotti,
Texas Tech University
Immediate Past President:
Robert C. Small,
Virginia Tech University
President Elect: Richard F. Abrahamson,
University of Houston—Central
Treasurer/Membership
Chair: Mary Sucher,
Dundalk Senior High, Baltimore
Secretary: Patricia P. Kelly,
Virginia Tech University
Executive Director
Theodore W. Hipple
University of Florida

DIRECTORS

Judy Beckman,
Price Laboratory School,
University of Northern Iowa
Joseph Milner,
Wake Forest University
Alan Stacy,
Fort Fry High School, Lowell, OH
Bruce Appleby,
Southern Illinois University
Linda Bleich,
Indiana University
Leila Christenbury,
Hollins College
Alan M. McLeod,
Virginia Commonwealth University
Arthea "Charlie" Reed,
University of North Carolina
at Asheville
Faith Z. Schullstrom,
Guilford Central Schools, NY

EDITORS

W. Geiger Ellis,
University of Georgia
Associate Editors: Hugh Agee,
University of Georgia
S. Lee Galda,
University of Georgia
Editor-Designate:
Arthea "Charlie" Reed,
University of North Carolina
at Asheville

EDITORIAL REVIEW BOARD

Ruth Cline,
University of Colorado
Jackie M. Cronin,
South High School,
Minneapolis, Minnesota
Donald Gallo,
Central Connecticut
State University
Theodore W. Hipple,
University of Florida
Geraldine LaRocque,
University of Northern Iowa

THE ALAN REVIEW

Published by the Assembly on Literature for Adolescents, National Council of Teachers of English, three times a year (fall, winter, spring). Member of the NCTE Affiliate Information Exchange Agreement. Entered under a bulk mailing permit at the post office, Athens, Georgia. Editorial offices are at 125 Aderhold Hall, College of Education, University of Georgia, Athens, Georgia 30602. **Typesetting** by McGregor Printing, Athens, Georgia.

Contributions of the following kind are solicited: articles on YA literature and/or the teaching of it; papers presented at meetings; announcements of meetings; abstracts of studies (dissertations included); summaries of surveys; reports from meetings; bibliographies on selected topics (YA books or professional articles).

Articles should usually be no more than eight double-spaced typed pages and should be accompanied by a self-addressed envelope to which stamps are clipped. The author's name and affiliation should not appear on the manuscript. Receipt of manuscripts will be acknowledged promptly.

Subscription rates are \$10 per year in the U.S. and \$15 per year (U.S. funds) in other countries. Membership applications and renewals should be sent to Bill Subick, ALAN/NCTE, 1111 Kenyon Road, Urbana, IL 61801. **Extra copies** are available for adolescent literature classes, conferences, etc. Send \$3 to cover postage and handling for each 20 copies requested to W. Geiger Ellis, editor. If your request arrives after all copies are gone, it will be applied to the next issue.

Moving? Send a note giving both your old address, and your new address, including both zip codes, to Bill Subick, ALAN/NCTE. Failure to do this a month before a mailing may result in a lost issue, for the postal services will not forward bulk mail.



WRITING FOR ADOLESCENTS: PLEASURES AND PROBLEMS

Zibby Oneal, Ann Arbor, Michigan

This week someone said to me, "When are you going to start writing for adults?" That question used to make me mad. It doesn't any longer — I've heard it too often — but it still baffles me. All questions of tact aside, it is the assumption underlying this query that gives me problems. It seems to suggest that writing for adolescents is a sort of way station on the road to something better or more serious.

I wonder whether all of us who write for adolescents often find ourselves explaining why we do what we do. It seems to me I do it a lot, as if writing for this age group were a mystifying choice of occupation.

The subject comes up in a variety of ways. The question is variously worded, but the gist is the same. Why adolescents? I suspect that if I did write novels for adults there would be considerably less need to explain why. People could understand that. It is because my audience is adolescents — those difficult, incomprehensible, slightly unsavory characters who talk too loudly and laugh too loudly and cause parents such trouble — that the questions arise. Why them?

Well, because I like them. I think they are in many ways the ideal audience. To write for them gives me great satisfaction, though it also gives me some worries. I think that all of us who are engaged in writing for this group would agree that it provides special rewards and also special concerns. As I have tried to explain numerous times, it's a complicated undertaking, but it is well worth it.

I began to learn something about both the rewards and the worries shortly after *The Language of Goldfish*, my first novel for adolescents, was published. When I set out to write that book, I had no particular audience in mind. I was merely writing, feeling my way back into another time and body. The urge to do this was strong and personal. I was, in a sense, reliving other years, working out old problems. I didn't think of it as a book intended for adolescents even though my main character was thirteen. As best I can remember, I wrote the book for myself.

Soon after the book was published, a young girl came to see me with a question. I knew her

slightly. She lived nearby, and I had observed her over the years as one does neighbors' children — going to and from school, playing hopscotch on the sidewalk, gradually growing up. She was part of the local scene and had been for a long time, but we had never really talked. And then one day there she was on my doorstep. I asked her in, surprised that she had come to call.

We talked for awhile about this and that, but gradually I began to sense that there was something particular on her mind, something bothering her. I knew I'd have to wait to hear it. When young people have something difficult to say, they can take a very long time to get it said. And so I waited.

At last she said, "I read your book."

"Oh?" I tried to sound noncommittal, although I was both dying to find out how she'd liked it and much too diffident to ask.

"Yes," she said. "And I want to ask you a question." Then there was another pause while she seemed to gather words.

"All I want to know," she said finally, "is how you knew about those feelings."

"Which ones in particular?" I said.

"Oh, about being lonely." She gazed off into the corner of the room. "About being afraid to grow up."

I was startled. "I know about those feelings because I've had them," I said. "Don't you think most people have?"

Now she was startled. She appeared as surprised as if I'd told her that the sky was falling. She looked at me skeptically. Then she looked at her lap. "I thought I was the only one who felt like that," she said. "I didn't think other people did."

"Don't you and your friends ever talk about feelings?" I asked, although I suppose I knew the answer to that one almost as soon as I'd asked it.

She shook her head. "Not much."

But of course they don't talk about their feelings much, I thought. I hadn't either at that age. I would have been much too afraid to

risk such openness. Talking to her reminded me.

I remember my adolescence as being a very lonely time, although I was almost never alone. There were eight or ten of us who were inseparable. When we were not in each others' actual physical presence we talked on the telephone. Talking was, in fact, one of our chief occupations, but I don't recall we ever said much. Certainly we never talked about those things most deeply on our minds. Our conversations skated the surface.

We were too young and too insecure to talk openly. Our need to belong was too strong. Since each of us wanted to appear exactly like the others, how could any one of us expose feelings that might label her as different? I don't believe it ever occurred to us that these perceived differences might not be so very different at all. You have to talk to discover that.

There is an awful circularity in this. As adults we learn gropingly to communicate what we really think and feel. We find solace, eventually, in being open. But as young people, few of us took this risk, I suspect. My friends and I never did. We revolved in individual circles of silence.

One of the great rewards that comes from writing for adolescents, I think, is the sense that sometimes you have breached that circle. My young neighbor was the first to let me see that this could happen. There have been letters and other conversations since. Sometimes young people write or come to talk because they have liked my books, sometimes for exactly the opposite reason, but either way the silence is broken.

I've found over time that in these letters and conversations there seems to be a common theme. Sooner or later, threading its way between the words like a wispy melody, comes reference to a sense of isolation, to loneliness. Repeatedly, these are young people expressing surprise at having learned that they are not the only ones to have these feelings. They are relieved to discover that there are others.

It may be that a book can do what a friend cannot at this age, and that is to be open about the kinds of problems and feelings that adolescents experience. A book can provide an excuse for talking about such things. It can be a sort of neutral territory where difficult subjects may be explored. I would like to think that sometimes my books work this way, that occasionally they make a difference.

I suppose that anyone who writes hopes to make some kind of difference. When you write for the young, you have a special opportunity to do this. The world and its possibilities and prob-

lems are new to them. There isn't much that is firm or fixed, and what you have to say may have an effect. My first experiences of this were positive. I was delighted to have discovered this audience.

But let me tell you another story.

A mother telephoned me one night. She was angry. She was miserably unhappy. This time there was no waiting to hear what was on her mind. The words came tumbling out, almost exploded. Her daughter had tried to commit suicide the previous week. She had chosen to take sleeping pills.

I held my breath, afraid that I knew what the next sentence would be, and, of course, I was right. The reason she was calling, the woman said, was that shortly before this happened her daughter had read *The Language of Goldfish*. "I gave it to her for her birthday," she said. "But you wrote it. I thought you should know."

I didn't know how to answer her. We were both responsible, she was saying — she, for buying the book; I, for writing it. My first reaction was to want to say that neither of us should hold herself responsible for what had happened, but somehow those words would not get said. All at once I wasn't sure.

In *The Language of Goldfish* there is a suicide attempt, suicide by means of pills. The coincidence was too stark to dismiss. How could I avoid at least considering the problem of responsibility? If I wanted to take credit for providing reassurance to some readers, how could I refuse to feel responsible for providing something quite different to others? For several weeks after that mother called, I didn't write at all, but I did a lot of thinking.

If I wrote novels for adults, this question of responsibility would never arise, but I think that if you choose to write for young people it has to. The very qualities which make adolescents such an exciting and rewarding audience also place a burden of responsibility on the writer. Here is an audience at its most impressionable, operating from experience that is, necessarily, limited, and with emotions that are often chaotic. These are people at a questing, questioning stage, uncertain and open to all sorts of ideas. They are a group teetering on the brink of all that they will become, but the balance can be precarious. What, actually, can a book do to affect this balance one way or the other? I wondered then and I wonder still. I have no answer. But I do have some idea now of what I consider my responsi-

BLUE PENCIL NOTES: A TRANSITION

A FAREWELL

"How does it feel to be leaving *The ALAN Review*?" "What are you going to do with your time now?" "What do you think of becoming a man of leisure?" "Isn't it hard to give up something that has been such a large part of your life?" These and similar questions have been coming for months from friends and colleagues.

I could respond, "A mixture of relief and sadness." "Do more of my own writing." "What leisure? There are too many interesting things to be doing." "Yes." But these would be inadequate, though essentially truthful. As another extreme I could write a book as an answer, but that would be more of a cathartic experience for me than a fitting reply for others. In an effort to find some middle ground (not Middle Earth), I offer the remainder of this editorial.

To be sure, being editor has been an exhilarating assignment. While dominating my life, it has been the single most rewarding professional experience I have had. Being part of ALAN's growth (a quadrupling in six years) has to be satisfying, and I thank ALAN for this opportunity.

More specifically, the leaders of our organization have been most supportive, giving freedom to develop the journal and kind words to sustain the soul. The journal itself prospered because of the generous talents of Review Board members, reviewers, contributors, authors, and publishers. I hold special affection and appreciation for Alleen Nilsen, my predecessor, who gave generously of her help, guidance, and encouragement throughout my tenure. Closer to home, Hugh Agee did much to see me through some of the grimmer moments.

Being editor of *The ALAN Review* is like riding the tip of the proverbial iceberg. If only the job were simply to be an editor! The fact is that the position has entailed being Production Manager, Circulation Manager, Business Manager, Personnel Manager, and in the remaining time, Editor. Over the years I have found myself typing, measuring and organizing for layouts, making dummies, maintaining a mailing list (covering 13 different nations), promoting the journal through solicitation mailings and appearances at professional meetings, keeping track of renewal dates and issuing reminders, sorting and bundling by ZIP codes, selling advertisements, keeping finan-

A GREETING

It is with great enthusiasm and some trepidation that I assume editorial responsibilities for *The ALAN Review* beginning Spring 1984. Both the enthusiasm and the trepidation come from the success of *The Review* under Guy Ellis. Those of you who have watched *The Review* develop from infancy know that it has become a reliable, readable, scholarly journal that reviews and reports on literature for adolescents and the teaching of this literature. My enthusiasm comes from taking over a dynamic, growing journal. My trepidation is rooted in my desire to continue its growth. To do this I need your help.

I will be adding a few new features to *The Review*. (1) "Library Connections" is a new column (to be edited by author, educator, librarian Patsy R. Scales) that will explore ways to connect libraries to classrooms through books. Those teachers and librarians who have discovered successful ways to get students to the libraries and books to the students are encouraged to submit articles that describe these techniques (e.g.: author visits, phone hook-ups, booktalks, book fairs,...). (2) A column that examines successful techniques for incorporating young adult literature into the curriculum is yet to be named. The column will feature articles that focus on YA books to teach the skills and concepts ascribed to various content areas (e.g.: YA books to teach writing skills, YA books to assist in the study of an historical period, YA books to use as "bridges" to classics, YA non-fiction in the classroom...). *Submissions that describe teaching techniques using YA books are welcome.* (3) "Readers React" will become a regular feature in which readers will react to articles or reviews, comment on books found to be particularly noteworthy, suggest teaching techniques, etc. Please send your reactions to me in letter format.

The aspects of *The Review* which Guy Ellis has developed and refined will remain. The clip-and-file reviews will continue. Author articles, interviews, articles about adolescents and their books, articles about specific genres and themes, articles that address issues, surveys of reading interests, scholarly research, and more will continue to be included. If you have not submitted an article before, do it now. If you know teachers and librarians who are not members of ALAN, invite them to join. With your help *The ALAN Review* will continue to grow.

Charlie Reed

Continuation of "A FAREWELL"

cial records, producing and distributing other ALAN mailings such as election materials and conference promotions, establishing and maintaining relations with authors, publishers, and staff members, and — finally — reading, selecting, and editing manuscripts.

If you made it through that last paragraph, let me hasten to say that these are not complaints. just a sharing of information — with purpose. Charlie Reed will need and deserve all the understanding and support that I enjoyed. If I did not tell you what she is undertaking, you might not have known.

Another reason for laying out all this is to suggest some possibilities for future growth. Much has been said of our growth and development in recent years, but there are many opportunities for a continuation of this process. Charlie's plans already promise enhancement of our journal, and NCTE's increased involvement has been a tremendous help. Under the able leadership of a succession of presidents, we are moving from a benevolent "mom-and-pop" operation to a more fully professional entity.

There is much work to be done (as any past president can tell you). As the organization has

grown, so has the size of the jobs. Installing Ted Hipple as Executive Director and securing NCTE assistance are moves to give consistency over the years. What I believe is needed now is greater sharing of work among our many able members. Committees, commissions, task forces, and individual assignments are ways NCTE has accomplished the dual purpose of handling professional work and involving members. Bob Small's use of a financial task force last year should be but a beginning in our move to this more complex structure. I look forward to seeing ALAN undertake a variety of tasks through such assignments that may last for a number of years. My entrepreneurial spirit soars for ALAN. There are many worthy battles to fight and jobs to be done. Who better than we should take them on?

"How does it feel to be leaving *The ALAN Review*?" While I've recognized a few pangs of withdrawal, I noted a bounce in my gait to the mailbox the first time I sent a bundle of manuscripts and correspondence to Charlie. What really makes me feel good, though, is the knowledge that *The ALAN Review* is being put in highly capable, energetic hands. The journal and our organization both have a bright future beckoning, and I am eager for it.

W. Geiger Ellis

Oneal continued from page 2

bility as a writer. I worked it out during those weeks of worrying.

I pulled a lot of weeds those weeks. I made a lot of strawberry jam. And I spent a lot of time wondering whether I wanted to continue to write for adolescents. The prospect, which had seemed so full of possibilities before, suddenly frightened me.

I began to think of alternatives. I had written some books for young children. I could do that again. I could try to write novels for adults. I could write for adolescents still, but make sure that they were books that I could consider "safe." None of these alternatives could I take very seriously, which is perhaps evidence of my devotion to writing as I do, for whom I do.

I remember that one day, between the weeds and the jam, it came to me that all the worrying I was doing was pointless. I was going to write what I had to write. It was the only kind of writing I wanted to do. There was no other way.

And so I went on to write *A Formal Feeling*, which isn't an entirely easy book to take either. It's about loss and love and anger, about that moment when one sees a parent for the first time for what he or she really is. It's about feelings, and it's about the truth of human relationships as I see them. Finally, as I came to realize, that is all I have to offer — the truth as I see it. Not Truth in capital letters, but my own perception of it, undistorted.

When I look around me at the world these young people are growing up into, I see a great many reasons for confusion and fear. Between human beings I see relationships built on layers and layers of complexity, and within any individual innumerable quandries, much ambivalence. How a person — and particularly a young person — manages to contrive a life out of this welter of experience is, for me, an engrossing subject. For the moment at least it is *the* engrossing subject. And so it is what I will write about. My first responsibility, I think, is to do that.

But, of course, it doesn't end there, this question of responsibility. Growing up is the hardest work most of us ever do. It takes optimism. If I am going to write about confusion, then I feel obliged to write about hope as well. If I am going to write about despair, then I need to write, too, about the individual's capacity to succeed.

This doesn't mean happy endings necessarily. Although both *The Language of Goldfish* and *A Formal Feeling* end happily, there may come a time

when it seems to me that such an ending is not possible. If, in some future book, a happy ending seems neither the logical or inevitable outcome of what has gone before, then I won't insist on it. I won't manipulate character or action in ways that seem false to me. But I will hope, in that case, to suggest that other actions, other choices the character might have made could have altered the outcome.

Well, it is a complicated undertaking, as I said. There are special problems involved that anyone writing for adults could ignore. So why do it? Why write for them? Is it enough to say that I write for them because, on balance, the satisfactions outweigh the very real concerns? Certainly time is part of the answer, but there's another one which may, finally, be the real one.

To write for the young is to recapture many things in imagination, but perhaps most profoundly that sense of the world as a mysterious place filled with choices. It is to shed the weariness in the bones, the weariness in the heart, and whatever cynicism life has inspired, as if it were an old skin. For the hours that I spend writing, I am in some way young again, and life seems full of promises. Maybe that is the real reason that I write for them. I think it just might be.

YA DETECTIVE FICTION: NANCY DREW AND THE AGE OF TECHNOLOGY

Anita Fisher, Southwest Missouri State University

In the spirit of her adult counterparts Miss Marple, Parker Pyne, and Hercule Poirot, the famous Agatha Christie sleuths, Nancy Drew has enjoyed a longevity appreciated in modern times, especially by young adult readers. The key to the success of Drew fiction lies within the framework of the formulaic plot structure originated by Edward Stratemeyer and perpetuated by his daughter Harriet Adams under the pseudonym of Carolyn Keene.¹

The Drew plot is characteristic, formula detective fiction organized and contrived to sustain the reader's interest and curiosity. The first chapter establishes an immediate danger or emotional alarm, each chapter building to its separate climax and ending in a cliffhanger — the perfect structure to keep the young reader turning pages. As ordinary as this style may seem, these mysteries are as popular and as significant as ever in the publishing market. Most likely, the personality of the ingenious Ms. Drew is the basic difference that has kept these mysteries surviving when others like them have failed.

Primarily, Nancy Drew is a paragon, and a prodigy as well, a young woman with the instinct of a bloodhound and the perspicacity of Holmes himself. Drew is the epitome of a loving, impeccably sincere and respectful daughter, to whom her idealistic father is devoted. In their intellectual mutuality, they assist one another in the other's goals, Nancy's almost always being the solving of a riddle, a problem, or a curiosity. Encouraged by her wise lawyer father, Nancy always solves a "case" as thoroughly as any young fictional "shamus" solving any "whodunit." Every solution has an implicative theme that the just will effect justice — that the good will right all wrongs. Nancy's sweetness and innocence underscore her pursuits, promising the reader nothing too violent or distasteful. Intrigue supersedes both the superficiality of the plot and this certain lack of reality of treatment of character, and, somehow, young people love Nancy and find that each detective journey causes them to seek another, and yet another, book.

The success of the Drew-type mystery pro-

tagonist may have been influential in some current fiction for primary and intermediate readers, such as Bantam favorites Kennelwood's dog detective Sherlock Bones and his companion Scotson, Idaville's Encyclopedia Brown, and Brantwood's Kay Tracey. But the real Drew "mystique" is probably most noticeable in works for older readers. "Move over, Nancy Drew!" is part of the promotional component of New American Library's Drew prototype, Manhattan's seventeen-year-old heroine Diana Winthrop. (Kate Chambers, *The Secret of the Singing Strings*, *Danger in the Old Fort*, *The Case of the Dog-Lover's Legacy*, and *The Secrets of Beacon Hill*.) A little Sherlock Holmes is often mixed with Drew patterns, as well, in much mystery fiction for young readers so that the resulting story is a happy blend of curious mysteries steadily and craftily unraveled with the aid of Watson personas created for every age and interest level: Detective John Quincy Jones and his canine assistant Sebastian (Macmillan, 1983); Phoebe Elizabeth Dangerfield and her friend Dash (Houghton, 1983); and Tina Ames and her accomplice, Puffy P. Pushycat (Dodd, 1983), and for older readers, Random House's *The Three Investigators*.

The Drew Heritage itself, observably perpetuated by Franklin W. Dixon's Hardy Boys series as well as by publishing houses (Atheneum describes its six new mysteries as "alternatives to Nancy Drew and the Hardy Boys"²), has been given a boost. Pre-teen and teen "solve-it-yourself" fiction is a sizzling item glamorizing traditional format with features such as puzzles, games, graphics, and plot options the reader-detective may use as clues. Leading the way are Meadowbrook's "Can You Solve the Mystery?" and its detective duo Hawkeye Collins and Amy Adams; Bantam's "Choose Your Own Adventure" series, and Lodestar's Maximilian returning after an initial appearance in Joseph Rosenbloom's *Maximilian, You're the Greatest*, with fourteen new mysteries.

The most innovative twist to the Drew routine is the introduction of "science" de-

Whatever the mood,

whatever the feeling

—teens find it with

Laurel-Leaf.

Introducing—THE SENIORS!

You might meet them anywhere—in any high school, in any city. They are the SENIORS: Kit, Elaine, Alex, and Lori are best friends, each with her own story of the joys and problems with boyfriends, family and school. Heartwarming, heartbreaking, hilarious—it's all part of being a teen. THE SENIORS series begins with Kit's Story, beautiful, smart, popular, with aspirations to be a dancer. Kit can get any guy she wants—but what she wants is a meaningful relationship—and she'll wait until she finds the right guy. But, how will she know who he is? Teenagers won't read Kit's story... They'll live it!

TOO MUCH, TOO SOON Kit's Story Eileen Goudge

Ages 12-up RL 6.0 \$2.25/\$2.95 Can. 98974-4 June

THE SENIORS will continue with Elaine, Alex, and Lori sharing their stories with Kit... and you!

YOU ARE THE COACH Series Nate Aaseng

YOU ARE THE COACH: HOCKEY

Ages 10-up Reading Level 7.2 \$1.95/\$2.50 Can.
99843-3 February

YOU ARE THE MANAGER: BASEBALL

Ages 10-up Reading Level 7.8 \$1.95/\$2.50 Can.
99829-8 February

TWILIGHT Series

Ages 10-14 Reading Level 6.3 \$2.25/\$2.95 Can.

#19 DANCE OF DEATH Lou Kasseem 91659-3 March

#20 FAMILY CRYPT Joseph Trainor 92461-8 June

FIGHTING FANTASY GAMEBOOKS Ages 10-up

\$1.95/NCR

#3 THE FOREST OF DOOM Ian Livingstone

Reading Level 5.8 92679-3 February

#4 STARSHIP TRAVELLER

Steve Jackson & Peter Andrew Jones

Reading Level 8.9 98241-3 April

YOUNG LOVE™ ROMANCES

ONE ANOTHER Barbara Beasley Murphy

Ages 14-up Reading Level 5.5 \$2.25/\$2.95 Can.
96724-4 February

HOW TO MEET A GORGEOUS GIRL Marjorie Sharmat

Ages 12-up Reading Level 5.0 \$2.25/\$2.95 Can. 93808-2 April

THE MOON ON A STRING Tricia Springstubb

Ages 11-up Reading Level 6.3 \$2.50/\$3.25 Can. 95746-X May

IF IT'S NOT FUNNY, WHY AM I LAUGHING?

Philippa Greene Mulford

Ages 12-up Reading Level 6.0 \$2.50/\$3.25 Can. 93976-3 June

DRAGON'S BLOOD Jane Yolen

Ages 12-up Reading Level 7.3 \$2.75/\$3.50 Can. 91802-2 March

KIDNAP IN SAN JUAN Pat Reilly

Ages 12-up Reading Level 2.0 \$2.25/\$2.95 Can. 94460-0 March

THE SPECTER Joan Lowery Nixon

Ages 12-up Reading Level 4.9 \$2.50/\$3.25 Can. 97740-1 March

BUT WE ARE NOT OF EARTH Jean Karl

Ages 12-up Reading Level 6.6 \$2.50/\$3.25 Can. 90489-7 April

SUMMER GIRLS, LOVE BOYS Norma Fox Mazer

Ages 12-up Reading Level 5.1 \$2.50/\$3.25 Can. 98375-4 April

PAPERDOLLS Susan Beth Pfeffer

Ages 12-up Reading Level 5.8 \$2.25/\$2.95 Can. 96777-5 May

WORKIN' FOR PEANUTS Todd Strasser

Ages 12-up Reading Level 5.3 \$2.50/\$3.25 Can. 99682-1 May

JUST LIKE JENNY Sandy Asher

Ages 10-14 Reading Level 6.1 \$2.50/\$3.25 Can. 94289-6 June



RACE AGAINST TIME—Join young Stephen Lane and his dashing Uncle Richard as they plunge into the depths of the criminal realm,

matching wits with the most cunning villains of our times. **RACE**

AGAINST TIME—The minutes are ticking away.

by J.J. Fortune Ages 8-14 \$2.25/\$2.95 Can. January

#1 REVENGE OF THE SILENT TOMB

Reading Level 5.3 97707-X

#2 ESCAPE FROM RAVEN CASTLE

Reading Level 6.2 92406-5

#3 PURSUIT OF THE DEADLY DIAMONDS

Reading Level 6.5 97181-0

#4 SEARCH FOR MAD JACK'S CROWN

Reading Level 5.7 97685-5

and look for—

#5 DUEL FOR THE SAMARAI SWORD

Reading Level 5.2 92172-4 March

#6 EVIL IN PARADISE Reading Level 5.6 92430-8 May

Laurel-Leaf Books

Dell Publishing Co., Inc./245 East 47th Street/New York, New York 10017

Prices and publication dates are subject to change. ISBN follows price. ISBN prefix is 0-440-. For orders of 25 books or more call toll free (800) 847-4239. In N.Y. State call collect (212) 605-3500. NCR: Not available in Canada.



Illustration by
Joe Csatari from
How to Meet a Gorgeous Girl

tectives who use technology as well as their intellect to solve "baffling" cases. "Some say we are now living through yet another watershed period in the evolution of human thought," says Albert Benderson, editor of ETS's "Focus" notes. "Film, radio, television, and tape have all played roles in the information revolution," he asserts, "but none so profound as that of the computer."³ And the new science-technology dimension of the Drew ghost story may well become a permanent one in keeping with the increasing national emphasis on new forms of machine-based calculation and information sources. Viking's Einstein Anderson and Macmillan's "Microkid" are typical new science detectives, but the most successful Drew counterpart may be Fred D'Ignazio's Chip Mitchell, whose name, of course, is adapted from the computer chip itself. D'Ignazio's *Chip Mitchell, The Case of the Stolen Computer Brains* (Dutton, 1982), embodies both the wholesomeness of a "Nancy Drew" and the fast pace associated with the electronic excitement of machines. Delacorte's Galaxy Gang series does much the same and underscores the promise of the "Coming of Age" of fiction in the Nancy Drew mode with *The Computer Caper* (1983), written by Milton Dank and Gloria Dank. In this instance, a school computer is the valuable asset in the solving of the mystery of fraud connected with a dummy corporation.

Stratemeyer publishers themselves, apparently recognizing the importance of technological trends in general, are insuring the further success of Drew material through a contract with Infocom, Cambridge, Massachusetts. The company will develop home computer games based on Syndicate "stars" Nancy Drew, Tom Swift, and the Hardy Boys, and players will "ask questions" of the computer in order to solve a mystery.⁴

Notes

¹Both Adams' Drew mysteries and Leslie McFarland's "Hardy Boys" series were written for the Stratemeyer Syndicate, eventually run by Adams herself.

²*Publishers Weekly*, July 22, 1983, lists Mary Anderson's *R.I.S.K.*, Larry Callen's *If the World Ends*; Barbara Corcoran's *Which Witch Is Which*; Kristi Holl's *Mystery by Mail*; Phyllis Naylor's *The Mad Gasser of Besseldorf Street*; and Willo Davis Roberts' *No Monsters in the Closet*.

³Albert Benderson, Ed. "Focus," (Princeton, N.J.; Educational Testing Service, 1983), [p. 1].

⁴Paul S. Nathan, *Publishers Weekly*, July 29, 1983, p. 32.

Additional Reading

- Dank, Milton and Gloria Dank. *A UFO Has Landed*. New York: Delacorte, 1983.
- Dixon, Franklin, W. *Game Plan for Disaster*. (Hardy Boys) New York: Wanderer/Simon and Schuster, 1982.
- Gervitz, Eliezer. *The Mystery of the Missing Pushke*. New York: Phillip Feldheim, 1982.
- Giff, Patricia Reilly. *Have You Seen Hyacinth Macaw?* New York: Yearling, 1983.
- Keene, Carolyn. *Clue in the Ancient Disguise*. (Nancy Drew) New York: Wanderer/Simon and Schuster, 1982.
- Marsh, Carole. *The Mystery of the Biltmore House*. Tyron, North Carolina: Gallopade, 1982.
- Masters, M. *The Case of the Video Game Smugglers*. Deephaven, Minnesota: Meadowbrook, 1983.
- Masters, M. *The Secret of the Computer Spy*. Deephave, Minnesota: Meadowbrook, 1983.
- Packard, Edward, *ESP McGee*. New York: Avon, 1983.

RURAL YOUTH: THE FORGOTTEN MINORITY

Lin Buswell, Iowa Valley Junior and Senior High School, Marengo, Iowa

Throughout much of the history of the United States, this nation has had a predominantly rural population consisting of farmers, hunters, trappers, and small town business people. When the country was young, many went west to reap the abundant harvest of furs. Later the Homestead Acts lured many families west in search of better land at cheap prices and the chance for a brighter future for their children. For that early rural population, life meant uncertainty and constant struggle. Those who survived long winters, plagues of grasshoppers, violent spring and summer storms that destroyed months of work in minutes, and the loneliness, became as tough and resilient as the land on which they lived. That independent breed who worked the land and loved its changeability learned to respect and adapt to the fickleness of nature, to make an ally of the potentially hostile force.

Although only a small percentage of our population still lives and works in the country, rural culture is stubbornly alive in the United States. Ignorance about this culture was revealed by an item in the *Cedar Rapids Gazette* (March 18, 1982):

POLICE LEARN RURAL TERMS

PLAINFIELD, Ind. (AP) — Police could have trouble tracking down a dozen missing barrows if they don't know they're looking for a neutered male hog and not a wheelbarrow.

So David Wantz is developing a course on rural crime for the police.

The article went on to give examples and explain how police could be more effective in combatting rural crime by being more knowledgeable about rural life.

This blindness to our rural heritage is not restricted, of course, to police matters. It can be found in most aspects of our modern existence, English classrooms included. It is small wonder that one of my students commented that "nobody writes books about people like me." To this student the world of subways, elevated trains, taxis, highrises, and multicultural populations is as strange as the world of feedlots and confinement sheds is to city youth.

In response to students' requests for books with a rural setting, I began to search. Robert

Newton Peck's *A Day No Pigs Would Die* was the only piece of quality writing, with which I was familiar, that had a rural setting. Knowing there must be more out there somewhere, I looked through card catalogues and such reference books as *The Junior High School Library Catalogue*, fourth edition, H.W. Wilson, 1980, and *The High School Library Catalogue*, eleventh edition, H.W. Wilson, 1977. What I found was both enlightening and disheartening. It appears that this is one minority group that has not claimed a great deal of attention lately. The findings are as follows:

1. Over 50% of the books with a rural setting take place before 1900. (This is not surprising since the big drop in rural population occurred after 1900.)
2. Most books that have a rural setting have an animal as a focal point. (Students often tend to lose interest in animal stories after age 12.)
3. Of those books taking place after 1900, most take place during the Depression and during the 1940's. (The present generation of authors were growing up during this period.)
4. Most books with a rural setting for the older adolescent have a female protagonist.
5. The Ozark mountain area appears to be fertile ground for novels about rural life.
6. None of the books with a rural setting describes farming as it is in the Plains states today. (None mention such equipment as tractors whose dual wheels dwarf a large man and are equipped with stereo cassette players, air-conditioning, and power steering; equipment that can plant, cultivate, or harvest sixteen rows of crops in a single pass; modern scientific farming methods such as minimum tillage or contour plowing.)

The bibliography at the end of this article concentrates on books set after 1900 without an animal as the main focal point. The novels listed were chosen for their probable appeal to adolescents. For the most part, they tend to deal with an adolescent who is moving into adulthood and trying to establish a personal value system.

Three of the novels offer sensitive portrayals of rural adolescents struggling to find their places in a changing and predominantly urban society. Although Mildred Walker's *Winter Wheat*, Lynn Hall's *The Leaving*, and Luke Wallin's *The Redneck Poacher's Son* take place in markedly different

contexts, each realistically recreates the tie to the land experienced by rural youth and the pull exerted on them to leave the rural areas for a "better life." Despite the fact that these novels are set in rural America, the themes of search for self-identity, self-worth, and values have universal appeal.

Winter Wheat is the lyrical story of Ellen Webb, who had grown up on a Montana dry-land wheat ranch. In 1940 Ellen graduated from high school. Because the year's crop had been good, her parents, Anna, a Russian war bride, and Ben, an educated Easterner, decided to send her to Minneapolis for a year of college. Until Ellen met Gil, a senior from Minneapolis, she was homesick. Although life in the city frightened Ellen, she felt that she could be happy there with Gil. Only after Gil's visit to her home in Montana, did she know that their backgrounds were too different. Gil could not see the stark beauty and the goodness of life in Montana. Ellen allowed him to leave without a word, knowing that he would never return.

The kernels shelled out of the sheaf when you rubbed them. They tasted sweet and hard between your teeth, the way life should taste to you in the morning when you wake up and at noon when you're hungry and again at night when you're through for the day — only mine didn't, I thought, and spit the grain out of my mouth.

For Ellen life revolved around the ranch and the life cycle of the tough winter wheat.

Once Gil left, Ellen began to look at her parents and her home through Gil's eyes. She saw the barren loneliness of the land, the impoverished existence. Her parents appeared to her as two bitter people who had learned to tolerate each other from a sense of duty. Only after she began teaching at an isolated school near Prairie Butte, did she start to see the nature and depth of her parents' relationship. It was a relationship that needed few words and little demonstration of affection, but one that was strong and durable from hardship.

After coming to terms with her loss of Gil and her negligence in the death of one of her students during a blizzard, Ellen was able to think of going on with her life. Because of what the school board thought was an illicit affair between Ellen and Warren Harper, the father of one of her students, the board dismissed her. Since Ellen had been close to the motherless Harper boy and his father had enlisted, she returned

home with the boy and, for the first time, she saw the strength and love of her parents. Her mother explained:

We get mad, sure! Like ice an' snow an' thunder an' lightning storm, but they don't hurt the wheat in the ground.

The conflict that Ellen felt between choosing a life on a ranch and a life in the city allowed her to change and to grow into a woman who understood that "it takes cold and snow and dryness to make the best wheat" or people or relationships.

Like *Winter Wheat*, Lynn Hall's short but powerful book *The Leaving* offers strong characterizations of the people in a small rural Iowa family and the relationship between Thora and Cletus Armstrong and their daughter Roxanne. Thora married Cletus Armstrong during World War II when she was running the farm alone for her aging parents. Because the farm needed a man, big-boned Thora married the first man who drifted through and offered her marriage. Cletus wanted to be his own boss on a place of his own. Unfortunately, Cletus knew little about good farm operation.

After several years Cletus forced Thora to move to Waterloo, a larger town, where he took a factory job. Because of Roxanne, Thora stayed with Cletus in the city even though she was unhappy. When they eventually moved back to the farm that Thora inherited, Cletus returned to the farm for the same reason Thora had remained in the city — Roxanne.

Roxanne loved the land and the lifestyle as much as Thora, but she did not want to stay on the farm because that was the only option open to her.

She felt suddenly as though she were a repeat of her mother, starting over again with a new life, and it was crucial that she know what mistakes to avoid.

To prove to herself that she could survive in an environment other than that of the farm, Roxanne moved to Des Moines. She successfully found a job, established a relationship with a young man, and managed her own money.

Cletus, his reason for staying no longer present, departed shortly after Roxanne had moved to Des Moines. Because Thora knew the importance of what Roxanne was doing, she did not ask her to return to help with the farm. Once Roxanne satisfied herself that she would not be settling for less, she returned to the farm, no

longer afraid that she was a "repeat" of her mother. She knew now who Roxanne was and what was best for herself.

Luke Wallin's *The Redneck Poacher's Son* is the fast-paced story of sixteen-year-old Jesse Watersmith. All his life Jesse had been waiting for an escape from the Alabama swamp where he lived on the wrong side of the law with Paw and his two brothers. Although Jesse loved the outdoors and the way of life in the swamp, he hated what Paw and his brothers did to make money — things like selling moonshine flavored with shaving lotion and selling poisonous, rotting fish to cheap restaurants.

In the spring of his sixteenth year, Jesse and his family were offered jobs in the sawmill. Jesse went to live with a friend of his aunt's and, for the first time in his life, is free of his crafty, villainous father, who Jesse believed had murdered his mother. Through his friendship with Ren, the mill owner's daughter, and through the education he received from Miss Elmilly, Jesse began developing a set of values contrary to those of his father and brothers.

When his older brother was killed in a bar by a jealous husband and Paw vandalized the mill with a chain saw, Jesse realized he had to choose between his values and his family. He told the state police about the poison fish, but the police doublecrossed Jesse by telling the sheriff, who wanted Paw dead. As he held a gun on Paw and his brother, the posse closed in. Realizing that he had nothing to fear from Paw anymore because he had stood up to Paw, Jesse let Paw and his brothers escape.

Winter Wheat, *The Leaving*, and *The Redneck Poacher's Son* offer the adolescent reader a realistic portrayal of rural life. The search by Ellen, Roxanne, and Jesse for an integrated system of values is sensitively and artistically presented in these three works. In addition, the reader vicariously experiences life in rural American and the pressures faced by individuals who are moving from adolescence to adulthood from dependence to independence. These books represent quality fiction for the adolescent reader.

Bibliography

*Male figure as a major character.

THE SOUTH

Branscum, Robbie — *Johnny May; Toby, Granny, and George; Toby and Johnny Joe; Toby Alone*
Bridgers, Sue Ellen — *Home before Dark*

Burch, Robert — **D.J.'s Worst Enemy*
Glasgow, Ellen — *Barren Ground*
Heck, Bessie Holland — **Golden Arrow*
Hinton, S.E. — **Tex*
Lee, Mildred *The Rock and the Willow*
Paterson, Katherine — *Bridge to Terabithia*
Rabe, Bernice — *Naomi & Rass*
Rawls, Wilson — *Where the Red Fern Grows*
Swarthout, G. and K. — **Whichaway*
Wallin, Luke — **The Redneck Poacher's Son*

THE EAST

Farrow, Rachi — **Charlie's Dream*
Meader, Stephen W. — **Blueberry Mountain*
Peck, Robert Newton — **A Day No Pigs Would Die*
Rich, Louise, D. — **Summer at High Kingdom*

THE PLAINS

Brown, Irene Bennet — *The Willow Whip*
Cleaver, Vera — *Dust of the Earth*
Engelbrecht, P. — *Under the Haystack*
Graber, Richard — **Black Cow Summer*
Hall, Lynn — *The Leaving; Too Near the Sun*
Lanski, Lois — **Corn-faced Boy*
Pellowski, Anne — *Willow Wind Farm*

THE WEST

Corcoran, Barbara — *This Is a Recording*
O'Hara, Mary — **Green Grass of Wyoming; *My Friend Flicka; *Thunderhead*
Steinbeck, John — **The Red Pony*
Walker, Mildred — *Winter Wheat*

TEACHING STUDENTS HOW TO USE ESSAY AND GENERAL LITERATURE INDEX

Margaret Sacco, Miami University, Oxford, Ohio

Library skills should be taught in every classroom. According to a recent informal inventory given to seventy college students in adolescent literature classes, 85 per cent of the students, mostly English majors, could not identify a source that indexes biographies of authors, literary criticism, and essays on literary characters in composite works.

One solution to this problem is the presentation of a unit on how to use the *Essay and General Literature Index*, henceforth the index, which is found in most libraries. The index contains an author and subject index with some cross references, a list of books indexed, and a directory of publishers of essays and articles in collections that have reference value in many areas, particularly in the humanities and social sciences. By using appropriate subject headings, a student can locate essays for classroom assignments about past and contemporary people, current issues and affairs, book and movie criticisms, abstract concepts, and a variety of subjects. It can be an invaluable source for locating references to literary criticism, literary and non-literary topics for term papers or compositions. It is particularly helpful when information on a subject is in a composite work.

Problems and Solutions in Using the Index

Because the index can be difficult to use, students should be given instructions before an assignment is given. Teachers should know two basic problems that students have when using the index.

The first problem is the confusion students experience when differentiating between the author and title of an essay or article and the author and title of the composite work in which the essay appears. It should be stressed that the author and title of the book that contains the essay is noted after the italicized word "In" within the citation (See the illustrative example), and one must proceed to the "list of the books indexed" in the back of the index in order to locate the complete citation to the work before going to the card catalog. The author and title of the article

appear after the subject headings.

The second problem is that perhaps too many students have never had adequate training and experience in subject headings search strategies, and consequently, they cannot select and identify appropriate subject headings. This is a serious problem because the index like many other library sources is inconsistent in its use of subject headings and does not provide adequate cross references. Therefore, it is recommended that teachers with inadequate subject search skills ask librarians to assist them in instructing students in how to use subject headings search strategies with the index and other sources.

ESSAY AND GENERAL LITERATURE INDEX, 1977

Dickens, Charles

About
Briggs, J. Ancestral voices: the ghost story from Lucien to Le Fanu. In Briggs, J. *Night visitors* p25-51.
Burwin, J. The paradox of the clown in Dickens. In *Dickens Studies Annual* v3 p115-22.

About individual works

Barnaby Rudge
Pickering, S. Protestantism in *Barnaby Rudge*. In Pickering, S. *The moral tradition in English fiction, 1785-1850* p123-40.

Great Expectations
Pascal, R. Victorians: Dickens and miniatury. *Black House*. In Pascal, R. *The dual voice* p67-78.

Trickett, R. Vitality of language in nineteenth-century fiction. In Janssens, G. ed. *The modern English novel: the reader, the writer and the work* p37-53.

Biography—Character

Hutter, A. D. Reconstructive autobiography: the experience at Warren's Blacking. In *Dickens Studies Annual* v6 p 1-14.

Biography—Personality

See Dickens, Charles—Biography—Character

Biography—Psychology

See Dickens, Charles—Biography—Character

Characters

Manheim, L. F. Dickens' heroes, heroines, and herooids. In *Dickens Studies Annual* v3 p 1-22.

Characters—Barnaby Rudge

McCarron, R. M. Folly and wisdom: three Dickensian wise fools. In *Dickens Studies Annual* v6 p40-54.

Essay and General Literature Index Copyright ©1977, 1978 by The H. W. Wilson Company. Material reproduced by permission of the publisher.

The instructor should teach students how to identify appropriate subject headings as well as how to differentiate between subject headings and their subdivisions. As noted in the illustrative example of the index, subject headings are in bold face type flush with the left margin, while subdivisions of the subject are indented and further subdivisions are preceded by a dash and generally in light face type or italics. In order to locate literary criticisms of the author's works, one looks under the name of the author then under the subdivision "About individual works" and finally under the title of the work which appears in italics.

(continued on page 48)

USING YOUNG ADULT FICTION TO REINTEGRATE THE LANGUAGE ARTS

Gerrit W. Bleeker, Emporia State University

Recently, several prominent English teachers/educators have been calling for reintegrating the teaching of English/language arts. In an article entitled "The Language Arts and the Learner's Mind" (*Language Arts*, February 1979), Frank Smith argues that

the categories of the language arts are arbitrary and artificial; they do not refer to exclusive kinds of knowledge or activity in the human brain. Reading, writing, speaking, and understanding speech are not accomplished with four different parts of the brain, nor do three of them become irrelevant if a student spends a forty-minute period on the fourth...The labels are our way of looking at language from the outside, ignoring the fact that they involve the same processes within the brain. (p. 118)

In a similar vein, Stephen Judy in *Explorations in the Teaching of English* (New York: Harper & Row, 1981) contends that the language arts can be most effectively integrated through the study of literature:

...teachers should encourage a natural flow from one form of language use to another. By offering writing options as part of a literature unit, the teacher makes the *producing* of language a comfortable outcome of *consuming* it. Similarly, when reading is focused toward an actual task — learning something or persuading someone — it too becomes natural and purposeful and leads easily to related language activities. (p. 183)

Smith's and Judy's arguments are clear and sensible — the best way to teach English is by integrating the study of literature, language, composition, speaking, and mass media.

In the past most English teachers have not consciously sought to integrate the teaching of language arts; rather, they have arbitrarily divided the English curriculum into several parts — grammar, composition, literature, spelling, vocabulary — and have taught each component as a separate, and, in most cases, unrelated entity. Rather than unifying language arts instruction, they have deliberately fragmented it. (Recall the mini-course fad of the late '60s and early '70s!) Moreover, the recent back-to-the-basics move-

ment, with its undue emphasis on mechanics, vocabulary, and spelling, has fostered isolated drill work in the classroom. Obviously, many English teachers have not had much experience in integrating the teaching of language arts and will have to be convinced that this approach "works" before trying it.

In an attempt to demonstrate that language arts instruction and learning can be effectively integrated through the study of literature, I would like to suggest a variety of student-centered activities designed for teaching a fine adolescent novel, Katherine Paterson's *Bridge to Terabithia* (New York: Avon Books, 1977). Each of the activities encourages reintegrating the language arts, rather than splintering them. For purposes of discussion, I have divided these activities into three groups — pre-reading, reading, and post-reading.

Pre-Reading Activities

In order to motivate students and/or to prepare them to read the novel perceptively, have them engage in one or more of the following activities:

1. Brainstorm on one or more themes in the book; ask students how they feel or what they think about escaping, friendship, fears, winning, and dying.

2. If students are reluctant to share personal feelings and thoughts, allow them to discuss one or more of the above themes as developed in a current television program or in a popular movie (*E.T.* would work well here).

3. Listen to and discuss the lyrics of a song(s) with a theme(s) similar to the novel's — Marlo Thomas' "Free to Be You and Me" or Simon and Garfunkle's "Bridge over Troubled Waters" are possibilities.

Depending on which pre-reading activity one uses, students will participate in a variety of language arts experiences — discovering and expressing orally personal emotions and ideas, expanding and refining their thinking, engaging in dialogue, comparing and contrasting, drawing inferences, and responding to and interpreting non-print materials.

Reading Activities

As the students read the novel, have individuals or small groups examine and respond to different facets of the book by engaging in one or more of the following activities:

1. Log in a journal the differences between the two central characters, Jess and Leslie (personal, home environment, value systems).

2. List key thematic words or phrases and defend choices in class.

3. Illustrate (paint, sketch, make a collage) a major scene in the book.

4. Pantomime Jess' reactions to one or more incidents.

5. Jot down the stated and implied code of etiquette at Lark Elementary School and then compare/contrast it with the code at your school.

6. Record in a journal what Jess learns about himself, others, and life in general as he "runs" into maturity.

7. Perform a reader's theater presentation of a "dramatic" scene, e.g., the scene between Jess and Mrs. Myers after Leslie's death.

8. Examine and "play with" the language:

a. Note all similes and metaphors; then discuss how they are appropriate for the book's audience.

SAMPLES: "The syllables rolled through his head like a ripple of guitar chords" (p. 14).

"She was sitting straight up in her seat, looking as pleased with herself as a motorcycle rider who's just made it over fourteen trucks" (p. 74).

"...she had left him stranded there — like an astronaut wandering about on the moon" (p. 114).

b. Observe the use of descriptive details. Delete all descriptive words from the passage below; have students insert their own descriptive words in the passage and then compare their version(s) with Paterson's passage and discuss the language choices the author made.

"Leslie was still dressed in the faded cut-offs and the blue undershirt. She had sneakers on her feet but no socks. Surprise swooshed up from the class like steam from a released radiator cap. They were all sitting there primly dressed in their spring Sunday best. Even Jess wore his one pair of corduroys and an ironed shirt" (p. 19).

c. Reduce a complex sentence like the one below into a series of simple (kernel) sentences and then recombine these into a

single, complex sentence with a different emphasis or shade of meaning than the original:

"He paused in midair like a stop-action TV shot and turned, almost losing his balance, to face the questioner, who was sitting on the fence nearest the old Perkins place, dangling bare brown legs" (p. 18).

d. Locate and note the function of vivid, active verbs: SAMPLES: "...they'd race to a line they'd toed across at the other end" (p. 4).

"Without breaking his rhythm, he climbed over the fence, scrambled across the scrap heap, thumped May Belle on the head...and trotted on to the house" (p. 5).

e. Observe idioms used by the narrator and characters in the novel; discuss them in terms of speaker, audience, and purpose:

SAMPLES: "There was a crack in the old hippo hide" (p. 51).

"Well, for spaghetti sauce! You could offer to help, you know" (p. 68).

f. Invent a new language system for the inhabitants of Terabithia; follow examples of the Nad-sat teen language in Burgess' *A Clockwork Orange* or the essay on "Newspeak" in Orwell's 1984.

Reading activities like the several described above not only will help integrate the study of language, literature, creative writing, art, and drama, but also will encourage students to develop what Jean Malmstrom has called a "linguistic attitude toward literature."

Post-Reading Activities

After students have read the novel, let them select an activity tailored to their interests and abilities. Suggestions include:

1. Improvise and extend a scene not fully developed in the book, e.g., use action verbs to narrate how Jess' family reacts to Leslie's death.

2. Role play one or more scenes, e.g., have two students role play Jess and Leslie conversing about friendship, death, fear, and winning.

3. Construct a model of Terabithia.

4. Select three characters in the story and list five emotions each character portrays. Then have small groups work together to mime the emotions, construct masks to represent the emotions, or make a word play collage of the emotions (example: JESS: CONFUSED).

5. Research the lives and music of other artists of the sixties — the Beatles, Bob Dylan, Janice Joplin, Jimmy Hendricks, and the Doors.

(continued on page 44)

BEFORE "TEACHING" A NOVEL: SOME CONSIDERATIONS

Patricia P. Kelly, Virginia Tech

Literary critics and our own reading experiences tell us that the novel provides a closer representation of real life than any other literary group. Through novels students can explore other cultures and other times; can broaden their views beyond the boundaries of their own communities; and can see how characters handle problems or fail. The vicarious nature of literature, best provided by novels, is an important reason for having students read these longer works. Although we should encourage extensive reading based on students' own choices and have students with common reading interests share their reading in small groups, teaching longer works, specifically novels, as a whole class endeavor can serve several purposes. But before I describe what I think are the values of having some works read in common, let me explain what I believe are *not* appropriate reasons for "teaching" a novel.

Novels should not be assigned in order to prepare students for college or "the future." Such goals are short-sighted, leading both teachers and students to viewing literature as something to be administered in doses — it's good for you, it will socialize you, or it will make you successful. With this approach, we expose our students to the great writers so that it's much like getting the measles; once you have them, you don't have to worry about it anymore. The point is that, although many students gain what I call a "cocktail" knowledge of literature, they by and large remain untouched by the *experience*; others just tune out, and in all probability do not become life-long readers, which is perhaps the overriding goal for teaching literature. It is critical that the novels selected for study focus on what students can learn *now*; the novels should say something important to them in this stage of their lives. This assumption, of course, may justify some classics as well as make us rethink using others, but it certainly means that good young adult novels belong in the curriculum.

We want to challenge students, but at the same time we don't want to make them struggle to the point that it is, as one teacher put it, like

"pulling teeth" to get them to respond or worse yet tell them what it all means. There must be something in the novel that touches their own lives, something to which they can relate. Students can handle what might indeed be a more difficult novel if they have the context, a store of understanding, to bring to the work. That is one reason why I think a novel such as *The Old Man and the Sea* probably should not be taught at the high school level. Although the words are easily decoded, the situation is one in which most students cannot immerse themselves. An old man's agony, his sense of being past his prime and useless but trying one last time to triumph, is not a character with whom they can identify. Also, the plot moves slowly and much of the conflict is subtle, whereas Cormier's *The Chocolate War* reveals a similar existential view of man but in a different context that students find appealing.

Neither is teaching a novel to an entire class an opportunity to use a text analysis approach, more appropriate for English majors and others committed to the study of literature. Teacher-directed novel study, however, should provide critical and evaluative thinking experiences which extend students' understandings beyond that normally gained through independent reading.

Having in-common class novels is not returning to the basics in its often misapplied approach of just pushing difficult literary works down into the lower grades, which results in students' attempting to deal with ideas and worlds unconnected with their own experiences. We cannot ignore readiness, a complex set of variables involving more than reading levels, as we select novels for study.

Why then do we want students to read some of the same novels?

Whole class reading experiences help students develop a more critical eye, help them gain the skills that will, in fact, make reading a pleasure. I avoid theme-finding, however, because students somehow have come to believe that is the ultimate question that must be answered from literature and that teachers actually have these gems

written down somewhere to mete out at appropriate times. I focus, instead, on character and the complexity of motivations and decisions that characters make. I want students to understand the characters in relation to the time and the situation. For example, *Home Before Dark* by Sue Ellen Bridgers, although essentially Stella's story, goes beyond the coming-of-age theme. Toby's love, conflicts, hurts, and inner feelings are so poignantly told that boys as well as girls enjoy the novel. The complexity of the adult characters also make the novel more than a teenage story — Stella's mother, not her father, has kept them on the road in poverty; Stella's father wrestles with his feelings of inferiority as he lives in the tenant house and his brother lives in the homeplace; Anne fears that she will have to assume responsibility for the children and Maggie realizes that loving and giving are more important than owning things. These and other well-developed minor characters make this novel rich for classroom discussion.

The characters in fiction then become part of the student's storehouse of experiences — not themes in the abstract. Whole class discussions of the same novel can help students become independent critical readers, making them realize that a literary work cannot be boiled down to a single satisfying sentence or phrase, a nutshell to be stored away for some future use, and developing their skills for evaluating a writer's craft. Many students are indiscriminate independent readers, putting one book aside and picking up another without much purpose except the experience of a new story. But class activities, in which students share views, hear a variety of perceptions, and explore possibilities, deepen the understandings that they in turn can take back to their independent reading.

Another reason for a class to study some novels is to provide some common reading experiences that can serve as "touchstones" for discussions. Students can compare and contrast the ideas in other literary genres to those in the novels, thus connecting their study of literature rather than viewing it as discrete experiences.

A final purpose lies in the value of engaging in a sustained reading experience. It is valuable for students to develop the capacity to deal with longer works, not only because it is an important reading skill but because those same sustained efforts carry over into life-long learning. All entertainment cannot and should not be half-hour television shows, broken by commercials, or short stories, designed to be read in one sitting; neither do headlines and capsulized reports re-

veal the details and implications of important issues. We cannot let students become satisfied with snippets if we can make them thirst for more by teaching the process of dealing with longer works.

In selecting books for whole class reading then, I look for good quality novels that appeal to adolescent interests. At the same time that I value the importance of adolescent interests, I attempt to choose books that most students probably would not select to read independently; or if they might, I believe that the students will emerge from the class reading experience with considerably broader dimensions. Because the characters in Katherine Paterson's *A Bridge to Terabithia* are elementary school age, the novel is appropriate for independent reading at that age but also as an in-common reading experience for older students, who will not be put off by the ages but instead see the universality of experiences — rejection, fear, envy, death. Jess' initial reaction to Leslie's death is complex, involving a sense of his own importance because his best friend has died, liking the attention he is receiving, experiencing the inability to express his grief partly because death is an abstraction, the finality of which he cannot understand, and partly because grieving means accepting death. The quality of writing and the breadth of characterization make the book an excellent choice for older students' whole class reading.

The books selected should represent a balanced connection between where students are and where we want to take them. If a literary work doesn't bridge that gap, if there is too much or too little distance between the two, then the study will be mostly unproductive — either because the novel is too easy to use for teacher-directed class reading or because it requires understandings beyond the students' personal and academic experiential levels. There also should be some consideration of providing a balance between the light and dark sides of life. Of course, many good choices tip more one way than the other; but if literature is something to which teenagers can personally relate and through which they broaden their experiences, then the total year's study of literature should present a fairly balanced view of life.

Some consideration might be given to the differences in reading preferences between girls and boys, although adapting to these differences is more important in earlier reading stages. How-

(continued on page 48)

NONFICTION — ALAN'S NEWS

ALAN Election Results Reported

Balloting in the most recent ALAN elections ended October 15. The following individuals were elected to office, which began with the end of the NCTE Convention in November:

President-Elect: Richard F. Abrahamson, University of Houston-Central

Secretary: Patricia P. Kelly, Virginia Tech University

Directors (3-year terms):

Judy Beckman, Price Laboratory School, University of Northern Iowa

Joseph Milner, Wake Forest University

Alan Stacy, Ft. Frye High School, Ohio

Michael Angelotti, Texas Tech University, became the Assembly's President at the end of the NCTE Convention.

ALAN extends its appreciation to these retiring officers: Al Muller, East Carolina University (Immediate Past President); Marilyn McCaffrey, Fitchburg State College (Director); C. Anne Webb, Buerkle Junior High, St. Louis (Director). Also retiring after the Winter 1984 issue is W. Geiger Ellis, Editor of *The ALAN Review*.

Nominations Requested For 1984 ALAN Award

Each year ALAN recognizes an outstanding individual in the field of young adult literature. This year's ALAN Award Committee (Leila Christenbury, Joe Milner, Alan McLeod, and Anne Webb) invites you to nominate any scholar, librarian, teacher, YA author, or person in the publishing field who you feel is deserving of the ALAN Award.

CRITERIA

1. This person's work has extended knowledge of young adult literature to the profession

and/or to the general public.

2. This person's work has helped to give respectability to the young adult literature field.
3. This person's work has been outstanding in the promotion, selection, and/or publication of quality young adult literature.

Please include a short statement in support of your nomination. Send nominations by April 1, 1984, to Leila Christenbury, Publications Editor, Hollins College, Hollins, Virginia 24020.

Nominations Needed For Officers

The ALAN Nominations and Elections Committee invites members to submit suggestions for ALAN Vice President/President Elect, Secretary, Treasurer/Membership Chair, and three Directors. Nominees must be active ALAN members committed to advancing the study and teaching of literature for adolescents through the work of the Assembly. Nominations Committee members Gerri LaRoque, Guy Ellis, and Alan Stacy will prepare a ballot for inclusion in the Spring issue of the ALAN Review. The names and complete addresses and telephone numbers of nominees along with a brief statement describing the qualifications of each nominee should be sent by March 25, 1984, to Dr. Geraldine LaRoque, Department of English, University of Northern Iowa, Cedar Falls, Iowa, 50614.

Program Suggestions Are Called

You are invited to submit your name and/or that of others as reactors, chairs, speakers for the 1984 ALAN Workshop in Detroit, November 19 and 20. If a speaker, briefly describe a workshop. If nominating others, be sure that you have received permission to

do so. You might also suggest topics, authors, and a theme for this event. In all cases include complete names, addresses, and phone numbers. Deadline is March 25, 1984.

Session topics already under consideration include:

Microcomputers and Teaching YA Lit

Reading, Writing, and YA Lit
The Whole Literature Curriculum: What Place YA Lit?

Beyond the Problem Novel: Is There a YA Poetry, Drama, etc.?

Student Forum: Perceptions of Value and Quality in YA Books

Teacher Forum: O.K., How Do You Teach YA Lit?

O.K., But How Do I Convince Classics Clara?

Author Forum: Reading YA Books Like a Writer

Publisher Forum: What's New?

Idea Exchange: Bring a Winner, Get a Boodle

Censorship: Somebody Threw a Rock in the Middle of Walden Pond

Drop a note on your reactions to this list along with your own input to your 1984 ALAN President and Program Chair:

Dr. Michael Angelotti
College of Education
Texas Tech University
Lubbock, Texas 79409

Children's Literature Association Announces Award

Dr. Anita Moss, of the University of North Carolina at Charlotte Department of English, was named the recipient of the 1983 Children's Literature Association's annual award for the year's most distinguished article of literary criticism in children's literature. Professor Moss's article, "The Spear and the Piccolo: Heroic and Pastoral Dimensions of William Steig's *Dominic and Abel's Island*," published in *Children's Literature*,

volume 10 (Yale University, 1982).

The winner of the award, presented annually by the Children's Literature Association, an international organization of professors, teachers, librarians, publishers, and authors, receives a commemorative certificate and a check for \$100. A seven member committee, chaired by Dr. Karen Nelson Hoyle, University of Minnesota, screened dozens of essays from a list of over one hundred periodicals. Only those articles which examined children's literature from critical and/or scholarly perspectives were eligible for consideration for the award.

For further information, contact Karen Hoyle, CLRC, 109 Walter Library, University of Minnesota, Minneapolis, MN 55455.

European Storytour Announced

"Buchfest: Children's and Adolescent Literature Storytour of Germany, Austria and Switzerland" will be offered July 9 - August 1, 1984. Authors, illustrators and scholars will discuss Germanic literature; book sites and literary institutions will be visited. Contact Dr. Mary Lou White, Wright State University, Dayton, Ohio 45435.

Summer Study In England Offered

A six-week summer program at Oxford University in England offers up to 9 hours graduate credit with courses in Shakespeare, the Age of Johnson, Virginia Woolf and Gertrude Stein, World War I Novels, and Contemporary British Drama. Room and meals in an historic Oxford college are included, as are several field trips around England. The package cost of \$2395 is tax-deductible to teachers. For more information write Oxford Program, Department of English, Northern Illinois University, DeKalb, IL 60115.

AN INTERVIEW WITH GLORIA MIKLOWITZ

Pearl Goodwin, Columbine High School, Littleton, Colorado

I *How did you get started writing for children?*

A I wrote technical, documentary films for the Navy Department for about five years on rockets and torpedoes, and then I settled down with two small children. When the second child was about three, I found that the only way I could get to sit down during the day was to read children's books to them; so I began reading about ten books a week. In a year I had read some 520 picture books. Then I started taking a writing class called, "Writing for Publication." There I learned about the Follett Beginning-to-Read Contest. I had an idea for a picture book that would meet their needs. I wrote it and sold it, but then there was a six or seven-year period before I sold my second book.

I *Why do you write for young adults?*

A I moved from picture books into writing for the middle grades as my children grew older because I continued to read children's books to them even into junior high years. And then, I finally wound up in young adult books and seem to have frozen into that age level. That's the age level I like best, and I don't know that I'll ever move beyond that.

In real life, I live quite a normal existence, but in writing I can live hundreds of different lives. On paper I have been a boy on drugs, a runaway, an unwed mother, paramedic, a rape victim, a Moonie, a would-be suicide, and more. In a typical book, I may enter the hearts and minds of many people. For example, in the rape novel, *Did You Hear What Happened to Andrea?*, I became the victim, rapist, mother, father, sister, brother, boyfriend, and school friends, as well as police officers and doctors. In each book I enter lives I can never really live and try to bring to my readers compassion and understanding for those lives. I write for young adults because teenage years are difficult ones, interesting ones, where biological changes as well as psychological changes occur rapidly. Young people are still malleable enough to be influenced to constructive change. I try to offer or suggest alternatives to

destructive behavior in my books. Most of all, I respect and like young adults.

I *How does the writing of young adult books differ from writing children's books?*

A Young adult books are longer, the characterizations are more developed, and the plot lines are more complex.

I *How long does it take to write a typical book and how long do you work each day?*

A It takes me six to eight months including research to complete a book. I normally work every day, four to five hours. That's hard, concentrated effort and about as much as I can handle, but even away from the typewriter my mind is chewing over possibilities so that it's very difficult to say how many hours I actually put into a project. Writers do not wait for inspiration. Writers work every day, and if they don't have anything to say, they sit at the typewriter until they do. That's something most young writers never realize. You just sit there until some words come out and those words lead to other words, but you don't wait for inspiration. You work every day.

Being a writer is a very lonely pursuit. You spend so many hours in your little quiet cave mining your own brain. This is probably why I enjoy the research part of writing so much because it takes me away from my own rather quiet, uninvolved life into adventures and other lives. I bring those adventures home, mull them over, and finally find ways to use them in fiction.

I *What do you see as the special problems of writing?*

A Creating situations and credible characters and bringing harsh judgement to what I write. I rewrite an enormous amount. Before I move on from one chapter to the next, I've probably rewritten each page four or five times. When I turn

a finished manuscript over to a typist, each page of that manuscript frequently has segments taped on top of other taped segments, and I may have already thrown away pages so full of taped segments that they were just too clumsy to read. I rewrite and rewrite and condense, and I evaluate each word as to whether it's the correct word or whether I have used too many words. Writing tends to be very lean; there isn't an ounce of fat in it, or at least very little. I learned that when I was writing technical documentaries because the director of the film would always ask, "Do you need that paragraph? Are you sure you need that sentence? Are you sure that's the right word?" I find that I don't know what I think until it's on paper, and I will frequently start with an idea and until I see it, I don't know whether it's the right idea or the wrong one. When I'm starting a new chapter, for instance, I may start five or six different first sentences before I finally find the sentence that will launch me into the scene.

I What themes do you deal with in your books?

A In *Did You Hear What Happened to Andrea?* I was attempting to say, "Take reasonable care. Life has dangers." In *Runaway* I was saying that when you find something of interest to do with your life, something that gives you a sense of worth, you will not want to live a destructive life. In *Unwed Mother* I was saying that love may mean giving up what you love. The theme in *The Love Bombers* was that each person should have the right to decide how to live his or her own life. In the suicide book *Close to the Edge* I was saying that we need tradition and closeness between generations to give life meaning. Those are some of the themes that I've dealt with.

I Since you deal with many issues not related to your life, how do you find out what you need to know? How do you research the material for your books?

A I'll give you two examples. In *The Love Bombers*, which deals with a boy who goes into a religious cult, I first went to the library to read everything I could on religious cults and specifically the Moonies, since I decided to zero in on that cult. Everything I read was negative; every magazine article stated that these young people were captured and brainwashed. Taking this attitude, I then got in touch with a professor of

religion at Berkeley who said, "I'll be happy to share the results of my two-year research study of the Moonies if you'll come up to San Francisco, and I'll introduce you to the Moonies up there."

I flew to San Francisco for four days, traveling with back pack and sleeping bag. There, Professor Stillson Judah gave me the first positive views of what a cult might mean to the life of a young person. In his studies he found changes of attitude for the good rather than for the bad in the way young people felt *before* and *after* they became members of the cult, especially concerning family and country. Some — those who had been into drugs, alienated from society, needing goals — benefited from involvement with the Moonies. He put me in touch with the leaders of the Moonie group in San Francisco, and I went to dinner at their home on Thursday night. On Friday night I went to dinner at the Berkeley Moonie home and then drove to their camp in the mountains, several hours' drive north of San Francisco. I slept on the floor, with at least fifty other sisters surrounding me, and took part in activities that all the Moonies were engaged in for that weekend including morning exercises, breakfast with my "family," a group of ten, seated cross-legged on a wooden platform out in the woods, lectures, discussions, and a great deal of singing. There was a real sense of sisterhood and brotherhood throughout the weekend.

When I returned to Los Angeles, I interviewed several Moonies who had left the cult. I didn't want to interview those who had been kidnapped by parents and deprogrammed, but those who had left *on their own* — and find out *why*. Subsequently, I read a book by a Dr. Sonntag who had interviewed Reverend Moon. Moon responded to questions many of his opponents had raised. For instance, when asked about all the money he was collecting through his disciples, he said the money was not his but the church's. His answer to why he lived better than his followers was "Doesn't the Pope live well?" What about the rigidity of the organization, the requirement that the Moonie young people obey rules and not question? He said, "When you join the Marines, wouldn't you be expected to do exactly as you are told?"

After all this interviewing, reading, and visiting the Moonies, I developed a story about a sister and brother. The sister searches for her brother, who has joined the Moonies, to find out why. We see the life of the brother from the moment he meets his first Moonie, through the months that he's involved with them till the mo-

ment he sees his sister, and finally the confrontation between the brother and sister. I left it for the reader to determine whether the brother's decision to stay with the cult was good or bad. I wouldn't want my own children to become members of a cult, but I can see its appeal and how it may be beneficial to some young people who lack certain things in their lives.

In the case of *Did You Hear What Happened to Andrea?*, I was involved on a rape hotline for a year, but I was never able to use the material I got from the phone conversations with rape victims because I felt they were in such great need when they phoned that I could only offer help to them. However, because I was on this rape hotline for such a long time, the regular advocates gave me the opportunity to interview victims who were willing to open up to me and tell me how the rape had occurred, how they had been emotionally damaged by it, and how the healing process took place. Again, I also did an enormous amount of reading, and I interviewed police officers, medical people, and psychologists so that I could understand enough about it, and then put all these things together in my head and develop the story that I did.

I You have said, "As long as I can continue to establish rapport and trust with young people," (Voice of Youth Advocates, June 1982) How do you do this?

A I think perhaps it's because I'm non-judgmental and a reasonably good listener. When I speak with young people I listen with understanding and sympathy and don't bring any parental judgments to bear. Kids sense this in me and frequently tell me things they wouldn't tell their parents or friends. I found this same "approachability" stretches to other people. Almost wherever I go strangers often tell me things about their lives that are personal and even intimate, perhaps because I respond honestly and show some of my own vulnerability.

I'd like to share an illustration of rapport and how it was achieved in one instance. When my sons were fifteen and sixteen, we were at a Christmas party at which they were offered pot by two girls their age. I didn't know about this until we reached home, and they hurried off to their room and closed the door. When I heard the angry voices, I knocked and asked if I might "referee." What I learned was that the sixteen-year-old had smoked a joint, much to his brother's disgust because his older brother had

always sworn he'd never touch the stuff. At this moment I had to decide how to handle this situation. If I came down hard, they'd never confide in me again, yet I didn't approve. Drugs were rampant in the schools, and I didn't want my children into them. I took a middle course. "I don't think smoking pot is a good idea," I said, "but I can understand your wanting to try it once. If I were your age, in this period of history, I probably would have tried it once, too. Now, you know what it's like' you don't have to do it again."

Because I dealt with the problem in this way the boys told friends at school, and I was given an unusual birthday present in a pencil case — a joint. I was too chicken to smoke it until many months later when my husband was out of town. Then, the three of us pulled the drapes in the family room expecting an immediate raid from the police, gathered around the kitchen table where we smoked the joint together. That was the end of our experience with marijuana.

I What writers of young adult books do you particularly admire?

A I admire Robert Cormier's work very much because his books leave the reader with so much to think about. I also like both Mazers, especially Norma for her book, *Up in Seth's Room*, which is an answer to *Forever*. I don't necessarily like the books that are "most literary." A book must involve me so that I can't put it down, and it should have an important theme. The most literary books are often more beautiful than they are interesting.

I What do you hope to achieve through the books you write?

A I really want to say something to young people to help them deal with their problems and with growing up. I want to write a good story, but I also want to leave a message, a theme for them to think about. I sort of see myself as a parent who's trying to guide kids. I know that some librarians don't like message books, but I don't see why if it's integral with a good story.

I How does Gloria Miklowitz see life?

A As a great big bowl with lots of different

Bleeker continued from page 34

Write a clerihew poem on one artist or group, or write a paper analyzing an artist's or group's influence on either musical styles, politics, fashion, or cultural values.

6. Convert several similes and metaphors into haiku.

7. Write a letter to a friend using adolescent slang throughout; then rewrite the letter to an adult using a formal, conventional style.

8. Make a slide presentation with narrative or musical accompaniment which captures an aspect of the story, e.g., the "poetry of the trees" (p. 40).

9. Compile a list of vocabulary words concerning "royalty"; "regicide" and "parapets" are examples from the story.

10. Write a script for one or more scenes in the book; videotape the scene and show to the class.

11. Write and deliver a eulogy for Leslie.

12. Conduct a telephone survey on one of the environmental issues raised in the book, e.g., saving the whales. Then "speak out" on the issue by preparing posters, a radio spot, bumper stickers, or political cartoons.

13. Have a book seller's day on which a few students construct visual advertisements for *Bridge*.

Using literature as a vehicle for re-integrating the teaching of language arts will not eliminate all the problems one encounters in teaching young people how to read, write, speak, spell, listen, think, and create. But if students are encouraged to engage in a variety of language arts activities in a "natural and purposeful" context, they will undoubtedly learn language arts skills more easily and effectively because they will be acquiring them in the process of observing, using, and appreciating their language in varied forms.

Goodwin continued from page 42

types of fruit, and I want to try every one of them! It seems to me there are two basic kinds of people, those who let life happen to them and those who make it happen. I belong to the second type. I like to make a contribution in some beneficial way. In so doing, my own life becomes exciting and meaningful.

A TALE OF TWO CITIES: AMERICAN YOUNG ADULT FICTION IN LONDON AND PARIS

Tom Finn, San Francisco State University

It's about time to pack the bags and head for distant places. If one of your main interests is young adult fiction, wherever you travel take a look at what is being sold to young adults. You may be surprised how popular American YA authors are. The same authors we know are popular with our students and library users are also extremely popular in London and Paris.

London is probably the easiest to explain, for no translation is needed — although some British teachers and librarians complain about American spelling, e.g., color, harbor, honor etc.

So there you are in London. Of course, you'll do all the tourist things; however, don't forget to look in the libraries and bookstores. In libraries the young adult books are generally located in the children's section. For some reason the children's department does not have the same stigma for teenagers as it has in so many American public libraries and bookstores.

The library system in London is extensive and diverse, having good selections of young adult materials, including a wide choice of American authors. Although one librarian detested Paul Zindel and Judy Blume, she admitted that they were in great demand. Bookstores also provide information about what is being read by any age group, for they are not about to shelve books that do not sell.

In London the main floor of Children's World (229 Kensington High Street, London W-8, Telephone, 01-937-6314) is devoted to a wide variety of toys and educational games. The basement is the bookstore — books for pre-schoolers through high school. All your friends will be there in cloth and paperback — Robert Cormier, Judy Blume, Betsy Byars, Rosa Guy, Ursula Le Guin, Katherine Paterson, Richard Peck, Isabelle Holland, Deborah Hautzig, S.E. Hinton, Paul Zindel, and the Cleavers, together with more classic writers: Twain, Melville, Laura Ingalls Wilder, Poe, Crane, and others.

It is a joy to see that our YA books are being read by English youth. I guess I've always felt a

little uncomfortable about the American genre of realistic young adult fiction. After twenty years I'm tired of arguing the worth of YA novels to English teachers, parents, and librarians. For some reason, the wide acceptance by British youngsters, teachers, librarians, and book people makes me feel more convinced of its universal value. The novels can and do cross the Atlantic, which indicates that their worth is not to be denied.

Trends in London are similar to American reading patterns. At Children's World about sixty-five percent of the books sold are nonfiction — "How to..." biography, autobiography, and nature. Judy Blume's *Forever*, in a different cover, is in great demand by young women. S.E. Hinton's *Rumble Fish* — popular with both genders — carries the same paperback cover as in America, one of the few books to do so. The jackets of British young adult novels do not seem as "flashy" or eye-appealing as the American editions; however, the British publishers apparently know the tastes of their audience.

Children's World is special. However, there are many children's bookstores throughout England worth visiting; most of these bookstores carry a good stock of books for the adolescent — a practice that does not always occur in America's children's bookstores.

What is illuminating is the number of young adult titles found in many general bookstores. While in Harrod's (You have to visit Harrod's at least once while in London), go to the bookstore, which takes up about half a floor, and browse in the children's section. Again, most of your American author/friends will greet you. As I spent some time browsing, a young woman was debating whether to purchase S.E. Hinton's *Tex* or Judy Blume's *Forever*. When I left, she had completed reading *Tex* and bought *Forever*. I was surprised to find Micky Spillane's *The Day the Sea Rolled Back*. I knew he was a new popular writer for children and young adults at home; I didn't know he traveled well. Again, you will also find the classics.

As a book-lover, you will want to visit Foyles, on Charing Cross Road — a book freak's dream, the supermarket of bookstores. There are so many books the store spills over into several buildings. Departments move frequently, but find the children's section. It was a surprise to see all of Nancy Drew, the Hardy Boys, and the Bobbsey Twins in paperback. Another surprise was that so many American young adult titles are in cloth.

Bookstores are always near in London, and a visitor rarely misses Piccadilly Circus, where the great bookshop Hatchards (187 Piccadilly St., WC2) has 350,000 titles on four floors. As you go up the stairs to the children's section, be sure to look at the four Royal Warrants — the Queen, Prince Philip, the Queen Mum, and the Prince of Wales — not bad customers. A very courteous salesperson said that Judy Blume was the most popular author among the extensive and impressive American collection. If you visit these four stores, you'll have a fairly good idea of what the British youth like in American YA novels.

In Paris I headed for one of my favorite children's/young adult bookstores in the world, Chantilivre (13 rue de Sevres, Paris 6, Telephone 548-8790). This is more than a bookstore; it is a center for children, adolescents, parents, librarians, and teachers. As the French can do so well, this store has great style and comfort. There is an area for a variety of book-related activities, a record/tape collection, a crafts collection, a separate room for teachers and librarians, and lots of books, arranged according to reader's age. A surprise to me was the large number of American and British children's books printed in English. If you are a Sendak fan, all of his books are handsomely displayed in French and English editions.

Now you may ask, "How about our young adult authors?" Yes, they are in Paris and in French. The first author I spotted was John Donovan. The title, *Fred et Moi*, puzzled me for a moment until from the cover, a photograph of a young boy holding a dog, I realized it was *I'll Get There, It Better Be Worth the Trip*. Next to it was Donovan's (*La Famille*) *Family*. After these pleasant surprises, more and more appeared, all in paperback.

Translation may be a problem with some of our authors; however, without giving the French titles, these are the authors I discovered: Marilyn Sachs, Robert Newton Peck, Scott O'Dell, Paula Fox, Esther Forbes, Betsy Byars, Isaac Asimov,

James Houston, William Armstrong, Laura Ingalls Wilder, and Beverly Cleary. Among adult American writers who appeal to French young adults, Poe, Twain, Ray Bradbury, Margaret Mitchell, Alfred Hitchcock, John Steinbeck, Ambrose Bierce, and Richard Wright were prominent in translation.

The French editions of popular American YA authors were, to my taste, more attractively packaged than the British paperbacks. Many had slick jackets with photographs or highly imaginative illustrations. It is the custom in France for books to appear in paper and cloth simultaneously. However, few American YA authors were in cloth — only in paper. Classic authors such as Richard Wright and John Steinbeck appear in extremely elaborate cloth editions. These contain beautiful illustrations and often, as in the case of *Black Boy* (the titled used in France) a history of slavery in America follows the novel. Another book that caught my attention was a sumptuous edition of *Gone With the Wind* (*Aubont En Emporte Le Vente*). It contained beautiful drawings and photographs from the film, and a short history of the Civil War was appended to the novel.

Chantilivre is a delightful place to spend the better part of a day. One dividend is that about a block and a half away you can take a literary pilgrimage to haunts of the 1920's, 30's, and 40's American authors — the Brasserie Lipp, the Deux Magots, or the Cafe Flor. (The last time I was in the Brasserie Lipp, Faye Dunaway and Ben Gazzarra were there.)

Another must in Paris is the Georges Pompidou Cultural Center, containing a large public library where children and young adults are catered to. There is a separate building which contains a good children's library and audio-visual collections. Adults, excluding the staff, are not allowed in the main room; however, by looking through the large windows, you can see youngsters involved in all types of book and book-related activities. The main building contains all aspects of art and a large library which houses a young adult section. Recently the center presented a major exhibit on young adult literature, "From Ulysses to Alice" (in Wonderland) and published a philosophy on the value of literature written specifically for adolescents. My university French is rusty, but the statement regarding the validity and need for books directed to adolescents is strong and fine.

Drop into the book sections of Gailleries Lafayette, Bon Marche, or Au Printemps and the

Finn continued from page 47

importance to the French of children's and young adult books will be evident. A pleasant browsing store is Calignani, the first English bookshop established on the continent; it is located on the rue de Rivoli, diagonally across from the Jeu de Paume. The English books for children and young adults are mostly British or Australian, but the "classic" American authors are available. Visit and treat yourself to a real old world bookstore. On the Left Bank, especially near the university, bookstores of all types dot every street and most are worth a visit.

I'm certain you can find interesting bookstores in Mexico City, Tel Aviv, Vienna, Bonn, and elsewhere. Look for American YA authors and discover how well they travel. My discoveries gave me a great deal of pride in one of America's unique contributions to literature.

Sacco continued from page 15

Follow Up

One of the best methods for helping students with these problems is giving them "hands on experience" using the index and providing individualized instruction and feedback. One suggested approach for individualizing instruction might involve the use of a special instruction sheet. After classroom instruction each student could be given a numbered copy of the index with a worksheet and an attached problem sheet. There would be one problem for each numbered copy of the index. Students then could be asked to select the number of the problem on the problem sheet that corresponds to the number of their *Essay and General Literature Index* copy and complete the worksheet during class time.

The problems should be structured so that the students are required to locate articles or essays about subjects, literary works, a particular author, and a literary character as stated on their problem sheet. Then they must identify the complete subject headings, titles of articles, full names of authors or editors of the books, and titles of the books in which the essay appears. The last step requires students to locate the book in the library card catalog, and (if the library has the book) give the appropriate call number.

When students learn how to successfully use this research tool, they will find it less difficult to use other indexes.

Kelly continued from page 37

ever, both late adolescent girls and boys like novels with sociological and psychological overtones.

Whether certain works are acceptable for whole class reading within the context of community standards is an issue that teachers must decide for themselves. I do believe, however, that in selecting novels for in-common reading we need to consider this factor, but always in relation to our educational purposes. For example, *The Chocolate War* contains the language and behaviors of teenage boys, causing some adults to view the book as inappropriate for classroom use, particularly with junior high students. Perhaps a more compelling reason for using the book in senior high classes, however, is the level of conceptual thinking necessary to comprehend the novel beyond the facts of the plot. The novel can provide for some students an excellent introduction to other existential works or for other students, the major study of existentialism.

When we assess the purposes for using novels as a teacher-led activity and the criteria for selecting such novels, many young adult books clearly meet those purposes and criteria. Why then do many of us continue to view them as pap rather than substantial sustenance or as the second-rate substitutes for students who cannot handle the first-rate classics?